Paintings by

AL BROUILLETTE

MARBURY HILL BROWN

JERRY BYWATERS

FINIS F. COLLINS

OTIS DOZIER

HEATHER EDWARDS

MICHAEL FRARY

FRANK GERVASI

JOHN GUERIN

Pecos to Rio Grande

Interpretations of Far West Texas by Eighteen Artists

Introduction by RON TYLER

Publisher's Foreword by FRANK H. WARDLAW

Pecos to Rio Grande: *Interpretations of Far West Texas by Eighteen Artists*

Otis Dozier '77

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WILLIAM HOEY

DEFORREST JUDD

WILLIAM LESTER

IVAN McDOUGAL

CLAY McGAUGHY

ANCEL E. NUNN

STEPHEN RASCOE

EVERETT SPRUCE

E. GORDON WEST

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This book is dedicated to the memory of
Jack K. Williams
1920–81

Publisher's Foreword

By Frank H. Wardlaw, Director Emeritus

It is particularly appropriate that both the Texas A&M University Press and the sponsors of the Joe and Betty Moore Texas Art Series have agreed that this book should be dedicated to the memory of Jack K. Williams since it is probable that neither the Press nor the Moore Series would have come into existence without his far-sighted vision. Since I had a hand in the beginning both of the Press and of the series the present director of the Press has asked me to contribute a personal foreword. It could not be other than personal because of my deep respect and affection for Jack Williams and Joe and Betty Moore.

In the autumn of 1973 I was in the middle of my twenty-fourth year as director of the University of Texas Press. My friend John Lindsey of Houston and I were in the kitchen of his home at Galveston Beach, combining the usual pre-prandial activities with a discussion of university presses. John is a devout Aggie (Jack Williams once said that he stayed awake nights thinking of things he could do for A&M). He asked me if I thought A&M should start a press and, if so, if I would be interested in directing it. I told him that there had never been a more difficult time to begin such an enterprise and that it could not possibly be successful without the solid backing of the University—the administration, the regents, the faculty, and the alumni. The idea of starting a new press with that kind of backing, I said, rather appealed to me because it would be fun to begin again at the age of sixty and try to avoid at least some of the mistakes I had made in the past. Afterward I more or less dismissed the conversation from my mind; I really had no intention of leaving the University of Texas.

Several weeks later Jack Williams, the president of A&M, called me and asked me to meet him for breakfast in Austin. I had met him before and knew his reputation but did not really know him. He told me that John Lindsey had told him of our beach-house conversation and that he was interested in pursuing the matter further. In the next two hours we discussed exhaustively the problem of starting a new press. He had an extraordinarily quick mind and readily grasped the challenges, difficulties, and complexities of scholarly publishing as I saw them from the vantage point of thirty years' experience in the field. I did not minimize the problems. As our conversation ended he asked me to write a letter setting forth the conditions—organizational, financial, and otherwise—under which I would consider coming to A&M. He asked me to describe the kind of program I thought would be successful at A&M. After careful thought I wrote the letter he had requested. He answered quickly, agreeing in principle to all the conditions laid down in my letter and asking my wife, Rosemary, and me to come to College Station to examine the situation firsthand.

We came to Aggieland and liked what we saw, a university with dynamic leadership and obviously high morale among the faculty, students, and alumni. We talked with the business people (it makes it very difficult for a press if their attitude is obstructionist), with the officials of the Development Office and the Association of Former Students, with the purchasing and personnel offices, and with a number of the leading academic administrators. I decided that it really would be a happy challenge to begin a new press under such circumstances. A second trip and the die was cast. The Regents (then called directors) accepted Jack Wil-

liams' recommendation that a press be established in accordance with the conditions on which we had agreed, and the necessary funds were provided. A happy addition was made: the lovely old Board of Directors House, then slated for destruction, was turned over to the Press as its headquarters, and Rosemary and I were granted permission to live in the apartment downstairs. And so, in August, 1974, we made the long move from Austin to College Station and began to operate.

I had told Jack Williams that I wanted to recruit a small but highly professional staff and he made it possible for me to get exactly the people I wanted. I was even eventually able to suggest my successor and bring him in as associate director a year before my retirement. Perhaps the most important and long-lasting contribution I made to the Press was the selection of the staff.

Every promise that had been made to me was scrupulously kept. I soon found that I had realized a scholarly publisher's dream: I was directing a press with the enthusiastic backing of the entire university. Universities are not basically organized to operate publishing programs, and a number of standard regulations had to be modified and much red tape cut to enable the Press to do its job. The Development Office and the Former Students Association became actively involved in raising funds for the Press for special series of books. In all these things Jack Williams played an active role. I was given as free a hand in developing the program as any director possibly could have desired. In the thirty-eight years I have spent in academic life I have never served under a president who combined pragmatic idealism, imagination, and administrative ability to the extent that Jack Williams did.

Our Faculty Advisory Committee was a joy to work with. It was headed by Haskell Monroe, dean of faculties, who had worked with me for several months before the Press actually came into existence, solving various organizational problems. The Press owes a deep debt of gratitude to Monroe, now president of the University of Texas at El Paso.

It would require entirely too much space for me to mention the many ways in which Jack Williams helped the Press. As an example I will tell you how the Joe and Betty Moore Texas Art Series came into existence.

It all started with a letter from my friend the late Mitchell A. Wilder, director of the Amon Carter Museum of Western Art in Fort Worth. A young man from Sweetwater, Mondel Rogers, had showed him a portfolio of photographic prints of a series of paintings which he had made of old ranches of the Texas Plains. Mitch thought they were good and that I should see them. I wrote to Rogers and he sent his portfolio of prints of his paintings, mostly egg tempera and dry-brush watercolor. We were impressed by them and knew immediately that we wanted to make a book of them. For some time I had contemplated the development of a series of Texas art books, but a large amount of capital would be required and we didn't have it. I showed the pictures to Jack Williams, told him I thought Mondel Rogers' book would make an ideal beginning for a Texas art series, and asked his advice concerning prospective donors of a revolving fund for the publication of such a series. This was in the autumn of 1974. We were just beginning work on our first list of books, which would appear the following fall.

Several weeks later Jack Williams asked me to accompany him and several other people on a trip by plane to Amarillo and Midland, where the Association of Former Students had planned meetings of local alumni. He told me to bring the Mondel Rogers portfolio with me. First we showed it to a devoted Amarillo alumnus who had been generous in his support of many university causes. He liked the pictures but was unable at the time to help us.

As our plane landed in Midland Jack told me to bring the portfolio with me to the motel where the meeting was to be held. He said that his dear friends Joe and Betty Moore, tireless and generous supporters of the university, would be there and he wanted them to see the pictures.

Before the dinner we had drinks with Joe and Betty Moore in their room, which adjoined ours. Jack told them about the Rogers pictures, and I discussed my idea for a Texas art series. I also disclosed how much it would cost. They expressed a desire to

see the portfolio and I brought it in. They examined it carefully and Betty sat on the edge of the bed and went through it several times. When we left to go to dinner, Betty asked if she could keep the portfolio a little longer.

When our plane left late that night for College Station, I still didn't know the extent of the Moores' interest.

I like to think of it as an omen. On the flight back Jack Williams was playing gin rummy with Tom Nelson (Aggie style, with aces both high and low). Tom dealt him a pat hand. He ginned without drawing a card.

Three days later Joe Moore phoned Bob Walker, vice president for development, and told him that he and Betty had decided to back the series. They liked the Rogers pictures and liked the idea of the series, but the principal reason they decided to make this substantial gift, Joe said later, was "because Jack Williams wanted us to."

In the years which have passed since then five other beautiful books have been published in the Joe and Betty Moore Texas Art Series: *Impressions of the Texas Panhandle*, by Michael Frary; *Buck Schiwetz' Memories*, by E. M. Schiwetz; *The Texas Gulf Coast: Interpretations by Eight Artists*; *The Texas Hill Country: Interpretations by Thirteen Artists*, and now the book which you hold in your hands.

The Moores have helped the Press in many other ways and have become firm and beloved members of the Press family. Their services to the university have been too numerous to recount. A good example is their splendid restoration of the remarkable old Hirshfeld House in Austin, which will serve A&M in many ways through the years.

Joe and Betty Moore, who loved Jack Williams and whose devotion to his memory has never wavered, share his quality of pragmatic idealism.

I wish it were possible to mention the many other people who contributed to the success of the Press in its beginning years, but space does not permit. Frank W. R. Hubert, who succeeded Jack Williams as chancellor of the University System, picked up where Williams left off in his interest in and support of the Press. And the Board of Regents, supportive at all times, made what would seem to be a permanent commitment to the Press when they authorized the construction of the fine new building into which it has just moved, a replacement for the old Board of Directors building, which was destroyed by fire in 1979. But this personal preface is concerned primarily with Jack Williams, that remarkable man who was principally responsible for making the idea of the Press a reality.

Soaring to Great Heights

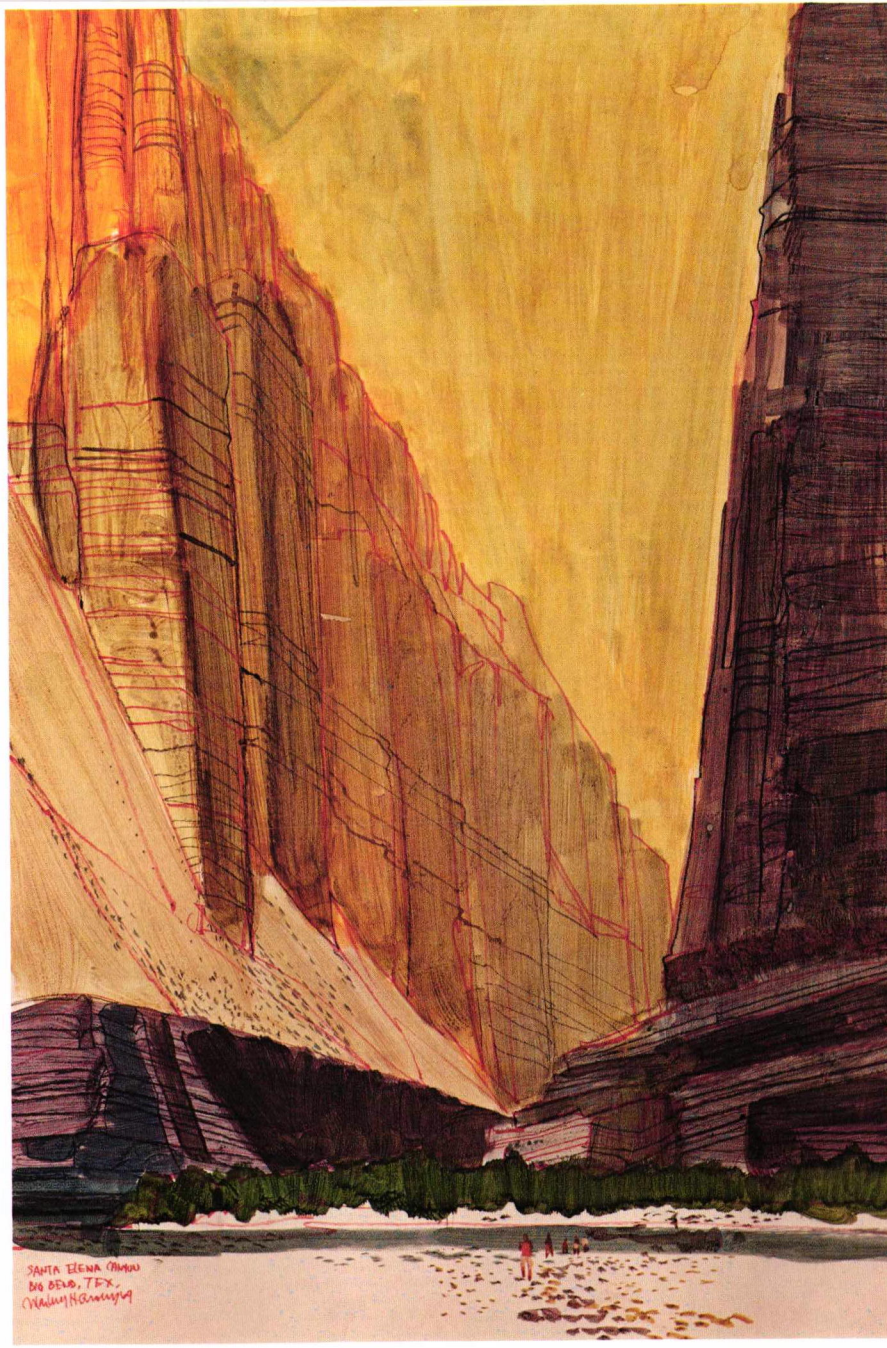
As you travel west between cactus and wild flowers heading for Santa Elena Canyon, look left. Jutting from the flat desert floor are mammoth rocks—the mountains of Big Bend. Now let your eyes pass through the V-shaped window and across the cool basin to majestic Casa Grande. And on the hot-air currents rising above you'll be fascinated to see the graceful free spirits "Soaring to Great Heights."

FINIS F. COLLINS

Santa Elena Canyon

Chisos Mountains means "enchanted." This is the section of the Santa Elena Canyon where, because of an optical illusion caused by the huge canyon wall, the Rio Grande appears to run uphill.

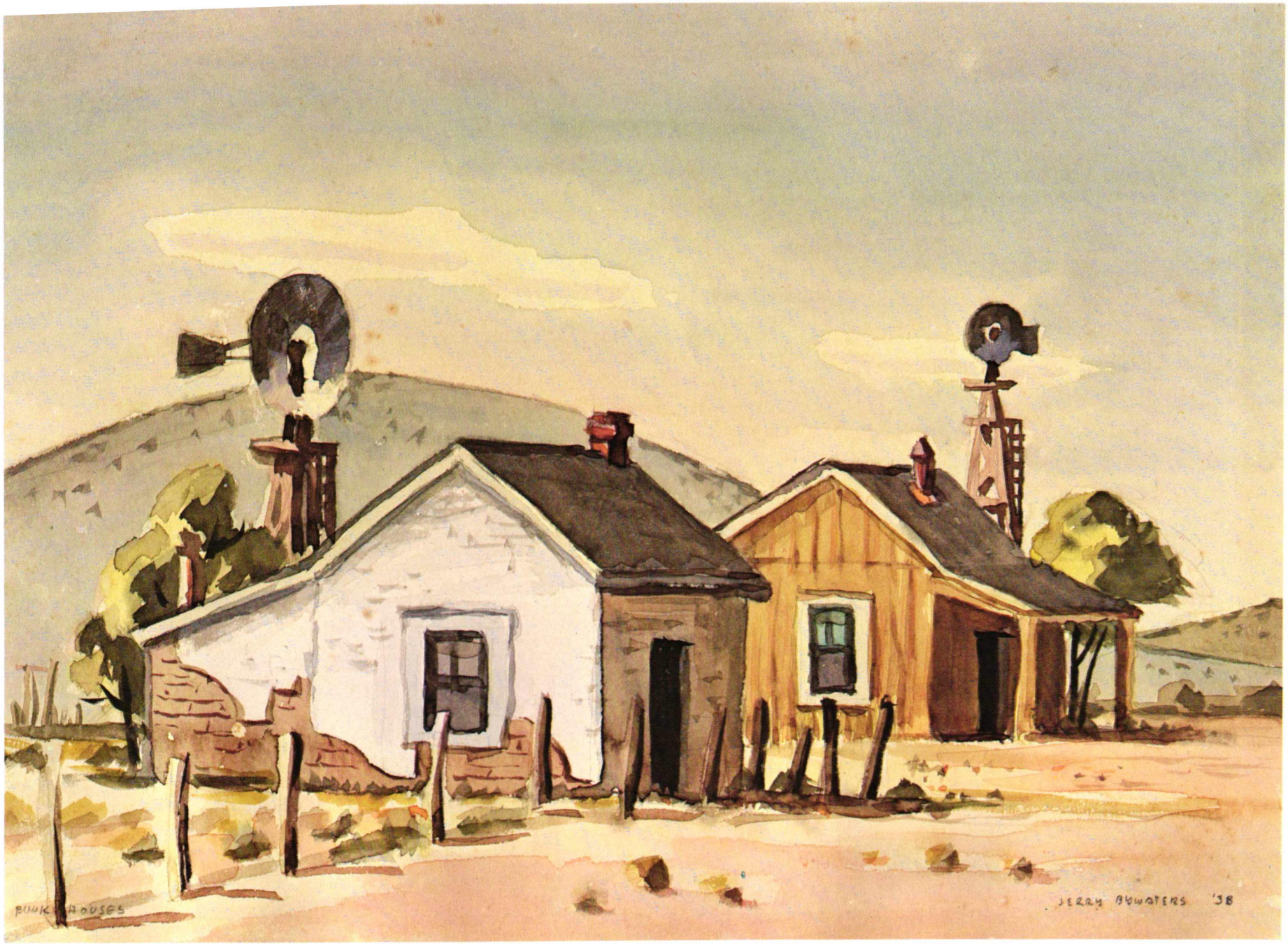
MARBURY HILL BROWN


SANTA ELENA CANYON
BIG BEND, TEX.

Bunkhouses

These bunkhouses, painted in 1938, were two of several scattered around a big ranch headquarters south of Alpine. Each little house had different character and details, and each was properly attended by a windmill with its own individuality.

JERRY BYWATERS


BUNK HOUSES
JERRY BYWATERS '38

Old Terlingua

Terlingua calls back many memories. I was there when the mine was active. It was a painter's delight—small houses of adobe and rock with little gardens fenced by ocotillo (in bloom when I first saw it). In the evening people began to come out to visit and talk to neighbors and to amble toward a long building—the company store. This sketch was made after the mines closed.

Otis Dozier

Farmlands Below the Chisos

I was driving west from Terlingua toward Lajitas. The silhouette of the Chisos Mountains loomed above the contrasting flat farmlands situated at their feet. The color effect of the cool volume of the mountains as opposed to the warmth of the cultivated fields interested me. This painting is not a particular location but the result of many glances at this kind of topography translated through the artist's eye.

AL BROUILLETTE

Sunset of an Era—

Mineowner's Mansion, Terlingua

Though I have visited and painted the old mansion many times through the years, I think this late evening view was the most inspiring of all, and I wondered at the time how many fantastic sunsets the old mineowner had enjoyed before abandoning the grand old home.

IVAN MCDOUGAL

In the Davis Mountains

I was very much impressed by the architectural aspect of this particular place on the west side of the Davis range. It was late afternoon, and white clouds were moving swiftly over the landscape.

EVERETT SPRUCE

SPRUCE

Chisos Mountains

Approaching Big Bend National Park from the west, one follows the meandering course of the Rio Grande until, at last, the rugged silhouette of the Chisos Mountains rises from the desert floor. And, again, one's memory is stirred, remembering the fragrance of pine and a morning's ride on horseback to the South Rim.

JOHN GUERIN

Alpine Hills

I came across this scene not too far south of the railroad tracks. I wanted to show the hills that surround Alpine.

Frank Gervasi

Landscape—Big Bend

My primary interest in this desert painting of the area near Shafter was that of color—warm and cool—as of the light hitting upon the area in the middle distance, causing an ever-changing pattern of color.

DeForrest Judd

Three Peaks

This painting is based on the most arid section of the Big Bend country, that between Terlingua and Presidio. It is one of my favorite sections to visit if the time is November or December. I know of no other place in Texas where solitude and quiet are so magnificent.

WILLIAM LESTER

Colored Hills

No scene ever looks quite the same twice. The changing weather and changing seasons make a time and place unique—it will never recur. The artist keeps an eye out for the special once. This day the sun and shadows were playing a dreamlike, slow-motion kaleidoscope with the multicolored hills. Each seemed to be taking its turn in the spotlight, and the antelope became just "bit" players in the performance.

CLAY MCGAUGHY

Goodbye

My feelings for this painting grew out of the contrasts I saw—the stormy, threatening, but beautiful sky and clouds, the solitary, lonely house against a hopeful panorama of light over the horizon—and my curiosity about who had lived there and what their lives had been.

HEATHER EDWARDS

Reign

Man believes that he owns the Earth, but he is wrong. Up here in the Davis Mountains it is obvious that the land is ruled as much by the birds as by monarchs or politicians.

Ancel E. Nunn

Low Water, Big Bend

On the canyon floor, one is surrounded by the walls. A place of intense *sol y sombra*, the sun lighting one wall and the opposite wall being cooled by dark shadow. Often, the shallow water ripples over fallen rocks as it moves along, quietly, downstream.

William Hoey

Aerial View of Canyon Country with Clouds

I have flown over most of the canyons of the Southwest. This is a composite, perhaps closest to Palo Duro. The aerial view of a canyon often gives an intense impression of its tremendous size and its dramatic color.

STEPHEN RASCOE

Cathedral Mountain

Some time ago my family and I were guests at the Bowmans' 101 Ranch between Alpine and Marfa. The foreman took me for painting trips many times into what he called the "*crystalles* country." Fascinating geodes, agate, petrified wood, and other geological treasures abound. On one trip I climbed Cathedral Mountain (el. 6,860), and when I came down a storm had developed in the northeast. All this Big Bend region has a sense of mystery. There are countless legends and tales of enchantment. One of the most unusual enigmas in the country, the "Marfa Lights," may be seen almost every night a few miles to the west of here.

MICHAEL FRARY

Frany

Cliffs by Presidio

As an artist, I bow to the beauty of nature's abstractions. This one is millions of years old and is located in Mexico about ten miles east of Presidio. It is seen here from across the Rio Grande. I hope my interpretation shows due appreciation of the natural designs, textures, patterns, and innate beauty.

E. Gordon West

E. GORDON WEST

Oasis Found

Between the Pecos and the Rio Grande the burning summers turn sap greens into beautiful golden browns. The scorching sun strikes with force—the earth reflects a brilliance of hot white, while shadows become dark and dense. Your nose turns chrome red. Your gray matter bakes under your yellow straw hat, and visions of crystal clear water run cool across your imagination. This painting is a mirage composed in the fantasy of the mind's eye—I named it "Oasis Found."

FINIS F. COLLINS

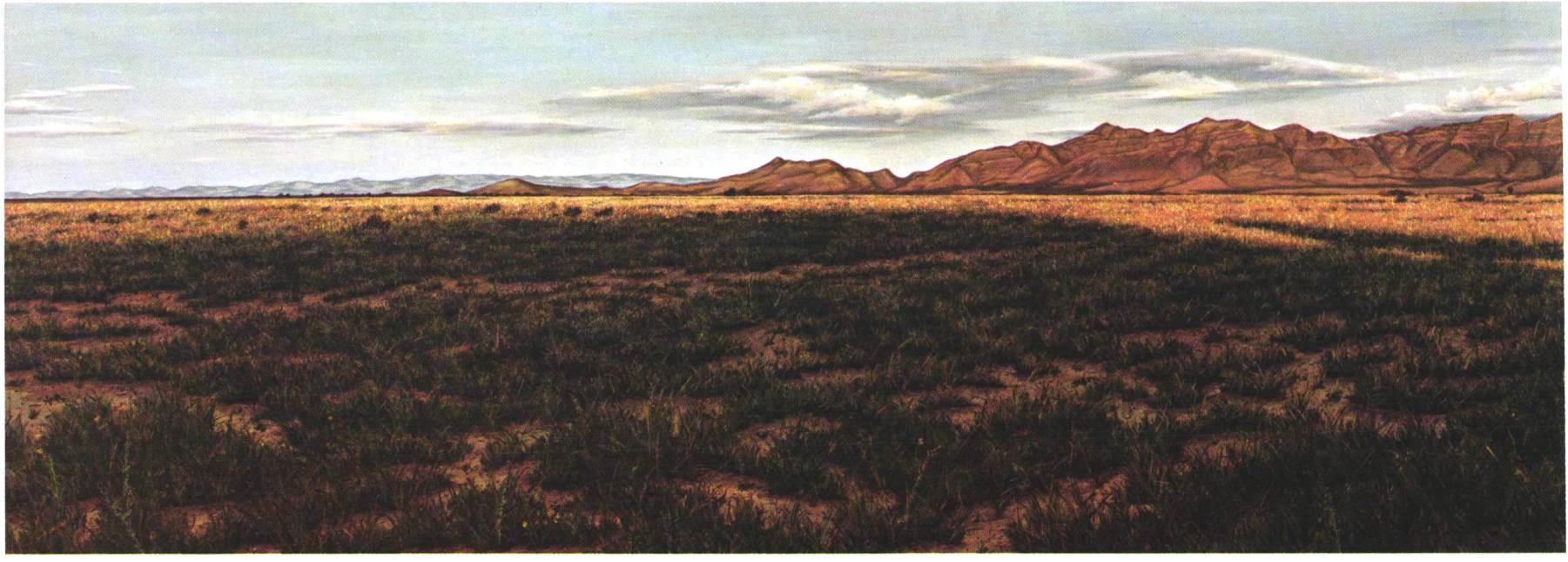
Thos Collins

Blue Mesa—Big Bend

I think the Big Bend can best be expressed as a land of arid desert and distant mesas and a great deal of space. My aim in this view from the lowland arroyo areas east of Terlingua was to express these elements through the use of color.

DeForrest Judd

DEFOREST JUDD 80



Van Horn Ranch

Sometimes, truth *is* stranger than fiction. Combine a plane trip and the culture shock of leaving the "Big City" with a long drive in a pickup across the barren wastes of West Texas, and then add to that the Sons of the Pioneers singing "Drifting Along with the Tumbling Tumbleweeds" while you are looking at the scene in this painting, and the Old West lives again.

HEATHER EDWARDS

Boquillas Canyon—Big Bend

Boquillas Canyon was the most beautiful area of the Big Bend National Park and the greatest challenge to the artist.

MARBURY HILL BROWN

Century Plant—Big Bend

On a first trip to the Chisos Basin of the Big Bend National Park in 1937, my artist friend Otis Dozier and I camped out in an area dotted with century plants. One large plant with broken stalk intrigued me with its active forms. I made a sketch at that time, which resulted in this painting done some time later.

JERRY BYWATERS

Sierra Diablo Peak

This scene lies about twenty miles north of Van Horn in the Sierra Diablo. I explored this mountain and climbed to the top, where the wind was unbelievably fierce. The harmony of land and sky was impressive on that day.

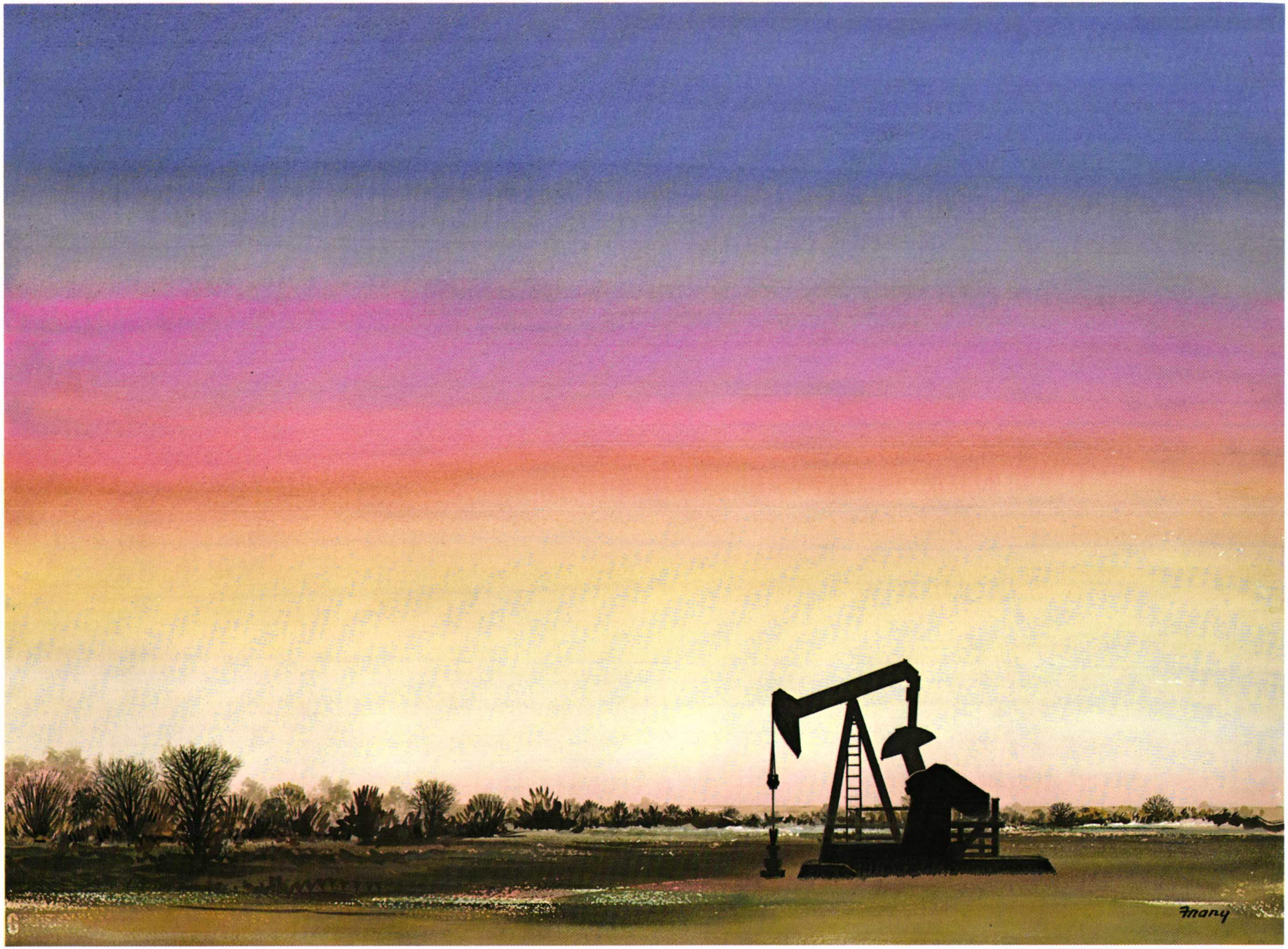
Everett Spruce

SPRUCE

Near Fort Stockton

Fort Stockton is on the route between San Antonio and El Paso. It is north of the Big Bend and south of Midland and Odessa. It is desert country—lots of sky and oil wells.

MICHAEL FRARY


Fnany

The Big Cathedral

A bit south of Alpine is Cathedral Mountain. Though I agree that it resembles a cathedral, it looks to me as much like a resting lion. It's a tough land. Maybe the pioneers took a vote and decided they needed their big cathedral; perhaps they were the lions. Either way it certainly dominates the land.

CLAY MCGAUGHY

Rainstorm, Rio Grande Basin

A rainstorm in the mountains near Lajitas was as unexpected as it was unforgettable. Sudden, violent, and awe-inspiring, it cascaded down those dry, austere slopes with a force that seemed irresistible, and yet in a few short hours nothing remained to indicate its passing.

JOHN GUERIN

Old Fort Davis

Fort Davis was one of the several cavalry posts established in the middle and later part of the nineteenth century to protect and aid the North American settlers moving into West Texas. In 1949 and 1950 the buildings lay in neglect and decay. My painting class from Sul Ross College and I spent many hours drawing and painting the colorful skeletons of the old fort.

WILLIAM LESTER

Dead End Canyon

Human presence within the confines of monumental nature can be quite intimidating—a world that diminishes one's perception of self. The feeling of soaring volume and weight is what I was trying to express. I was pleased with the painting even though I knew that again, as always, my impression was only a pale reminder of what I had seen and felt.

Al Brouillette

Catto Ranch near Marathon

This was the view from the bed of a bouncing pickup as our group was returning from a morning painting expedition. I was impressed by the immense distances one could see and surprised by the intense green foliage, which was due to the heavier than usual rains that spring.

IVAN MCDOUGAL

The Edge of Eternity

"The Edge of Eternity" was painted in two stages. It started as a painting of the Davis Mountains in West Texas. Now, the Rockies have such a mass that you can't comprehend it, but the Davis Mountains are not so large that you can't cope with it. They appeared to me to be like the edge of eternity. Mountains and man can coexist; they are of a kind, unlike eternity, which we can never understand. This was a personal statement which somehow I could not get across to anyone else.

So I came to paint the second stage. This area of the West has a very young history. It basically has a cattleman's soul, which is something I know nothing of because I haven't lived it, so I couldn't paint it. Instead I enlarged upon a thought painted by Remington, which to me also gives a feeling of being on the edge of eternity.

ANCEL E. NUNN

THE EDGE OF ETERNITY

Twin Peaks

This painting from highway 90 is of part of a ranch not too far east of Marfa on the way to Alpine.

FRANK GERVASI

Iron Bridge over Creek

The iron bridge is a vanishing symbol of a certain time and might be seen as a kind of sculpture.

STEPHEN RASCOE

Stephen Rascoe

Yucca

This painting grew out of sketches of yucca plants near Alpine.

Otis Dozier

Otto Dyan '80

Canyon, Big Bend

Canyon distance can be deceptive. High bluffs and mesas rise on either side of a meandering river. Far, far away the mountain's muted colors shimmer in the desert heat. The viewer can be overwhelmed by the combination of color, scale, and silence here. Man is almost the intruder.

WILLIAM HOEY

William Hoey

Lajitas

Lajitas is nestled among the desert mountains touching the Rio Grande. It is a water hole for those who are thirsty and a haven for those who need rest.

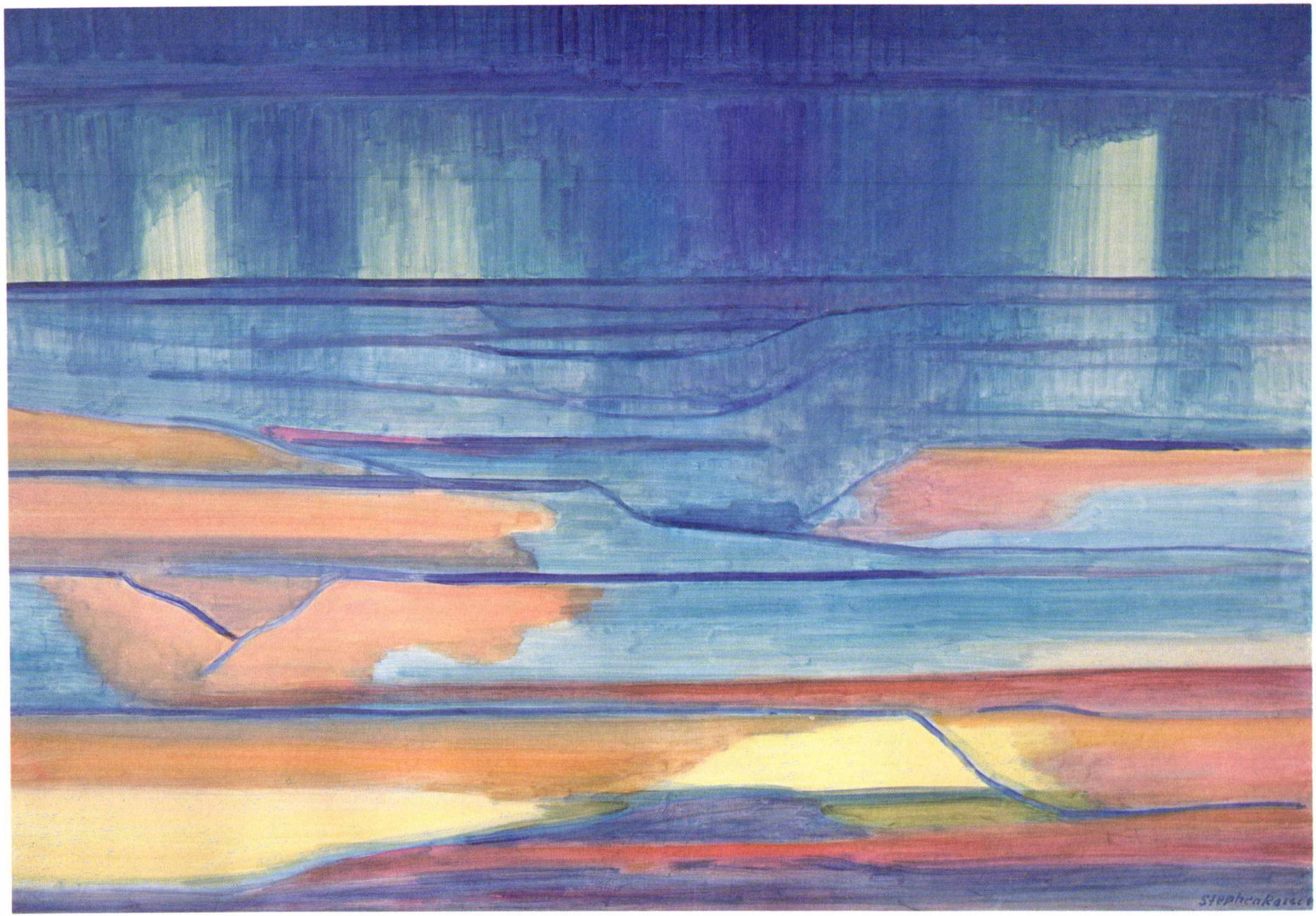
E. Gordon West

DUGOUT RUINS
BEND BEND TEX.

Blue Rain over Canyon

This is an abstract or composite, perhaps closest to Palo Duro in West Texas. There is nothing that dramatizes the vast space in canyon country like the plane of a sheet of blue rain.

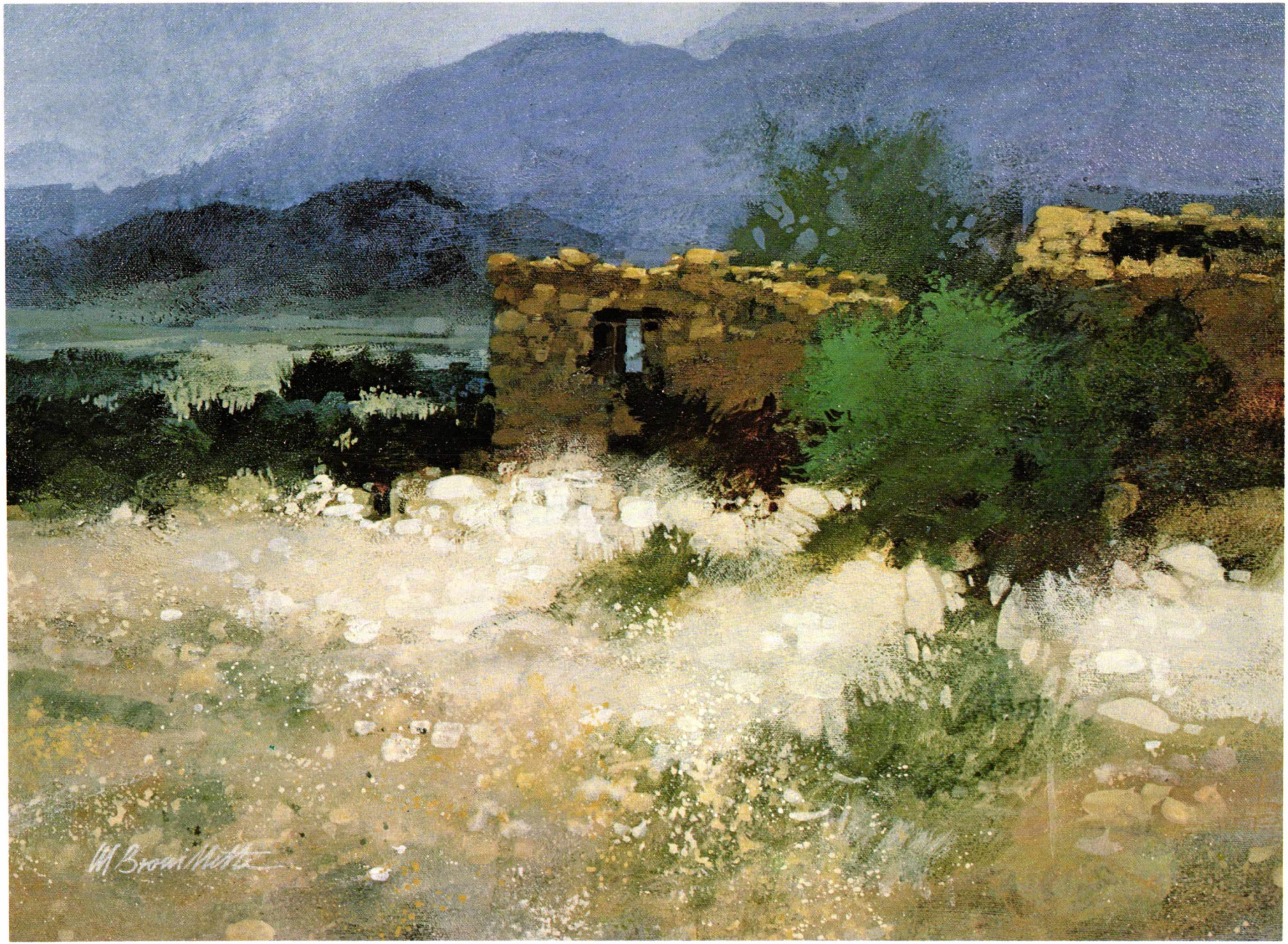
STEPHEN RASCOE



Ruins at Terlingua

Life for those who lived here long ago must have been hard. These ruins were a community surrounded by a quiet, distant beauty. The sound of voices has diminished, but the desert and the mountains remain. The evidence of a world that changed, framed by another world that seems constant, is reason enough to paint.

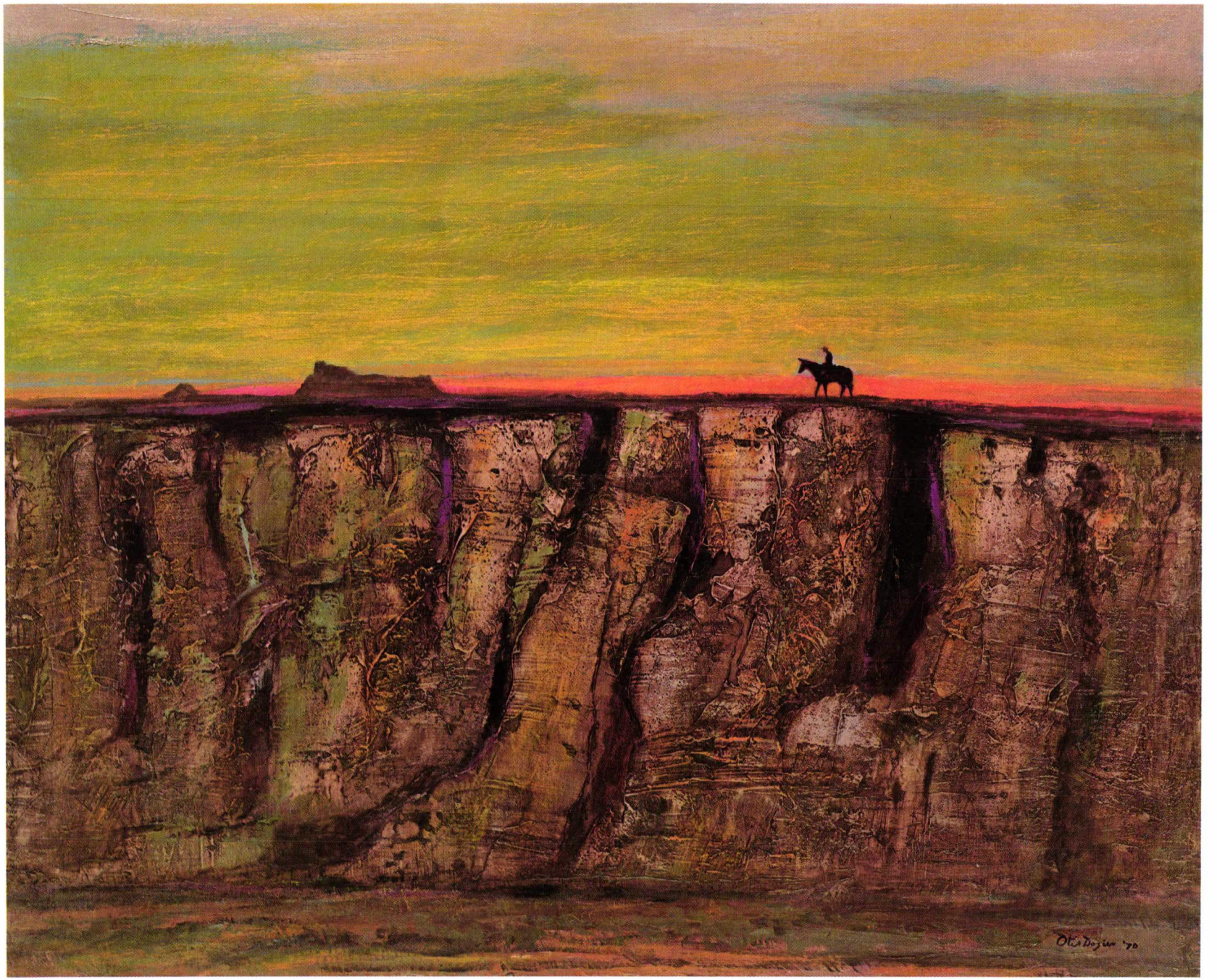
Al Brouillette



Lone Rider

The scale of the rider in relation to the rocky cliff seemed to me to emphasize the bigness and serenity of the Texas that I like.

Otis Dozier


Otis Dozier '70

McKittrick Canyon in the Guadalupe Mountains

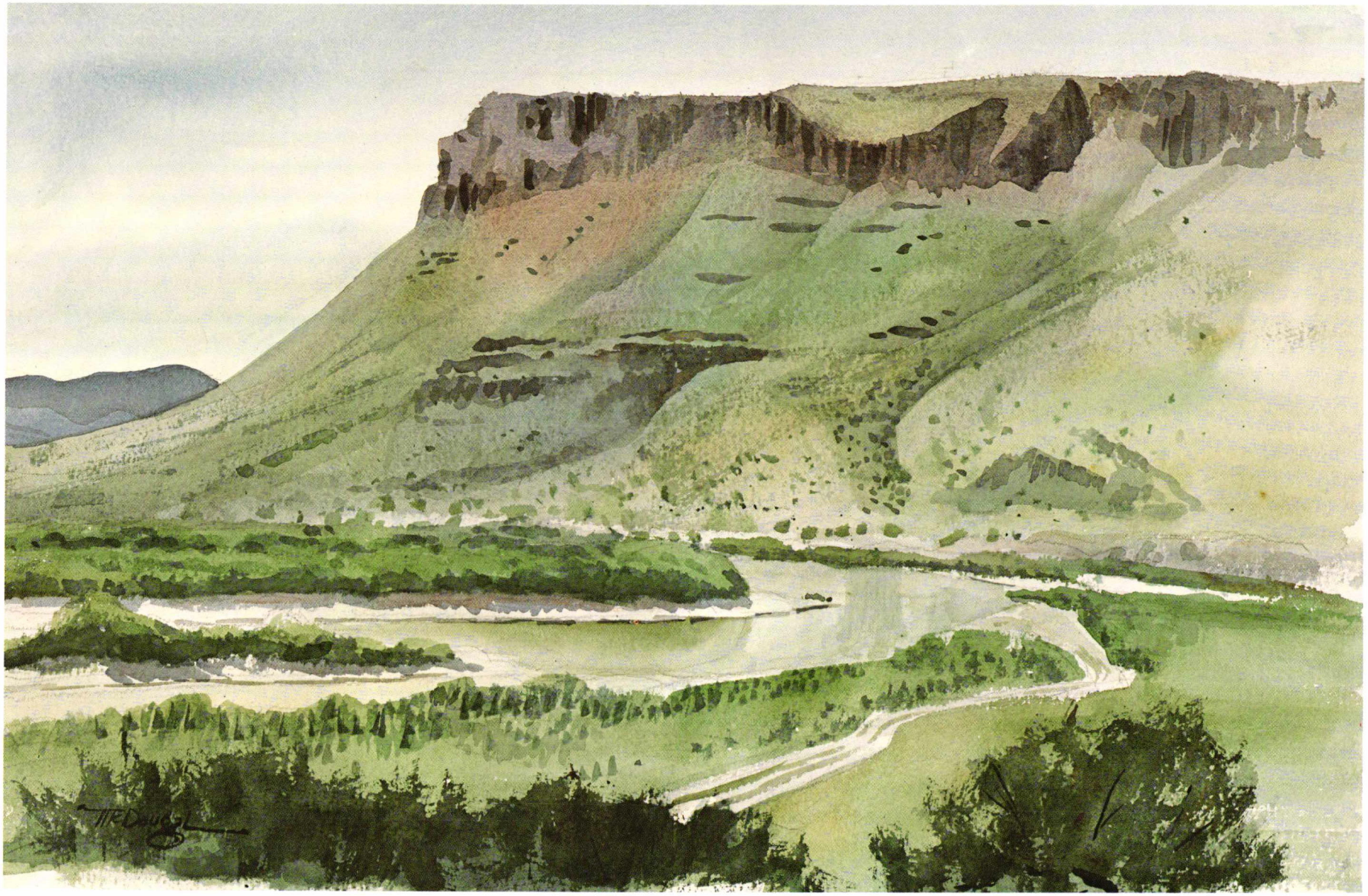
There are no roads into McKittrick Canyon. Consequently on a several-mile walk the trees, flowers, and wildlife remain as they have been for thousands of years. After climbing over the boulders far back into the canyon, I began a painting. A ranger came up and asked me not to go any farther because there was a peregrine falcon nesting nearby. With this admirable concern, McKittrick Canyon should prove to be an outstanding wilderness area for some time to come. Guadalupe Mountains National Park is fairly close to Carlsbad Caverns National Park, New Mexico. All this area was once under an inland sea and has an interesting geological background.

MICHAEL FRARY

Apache Crossing

From the relative comfort of the back porch of the Lajitas Art Gallery, the spot from which I painted this view, I tried to imagine how the Indians must have felt as they crossed over into Mexico to steal horses from the Spanish and later the Mexicans.

IVAN MCDOUGAL



Shafter—A Quicksilver Mining Town

This view, seen by looking south of town, was painted in the late 1960s.

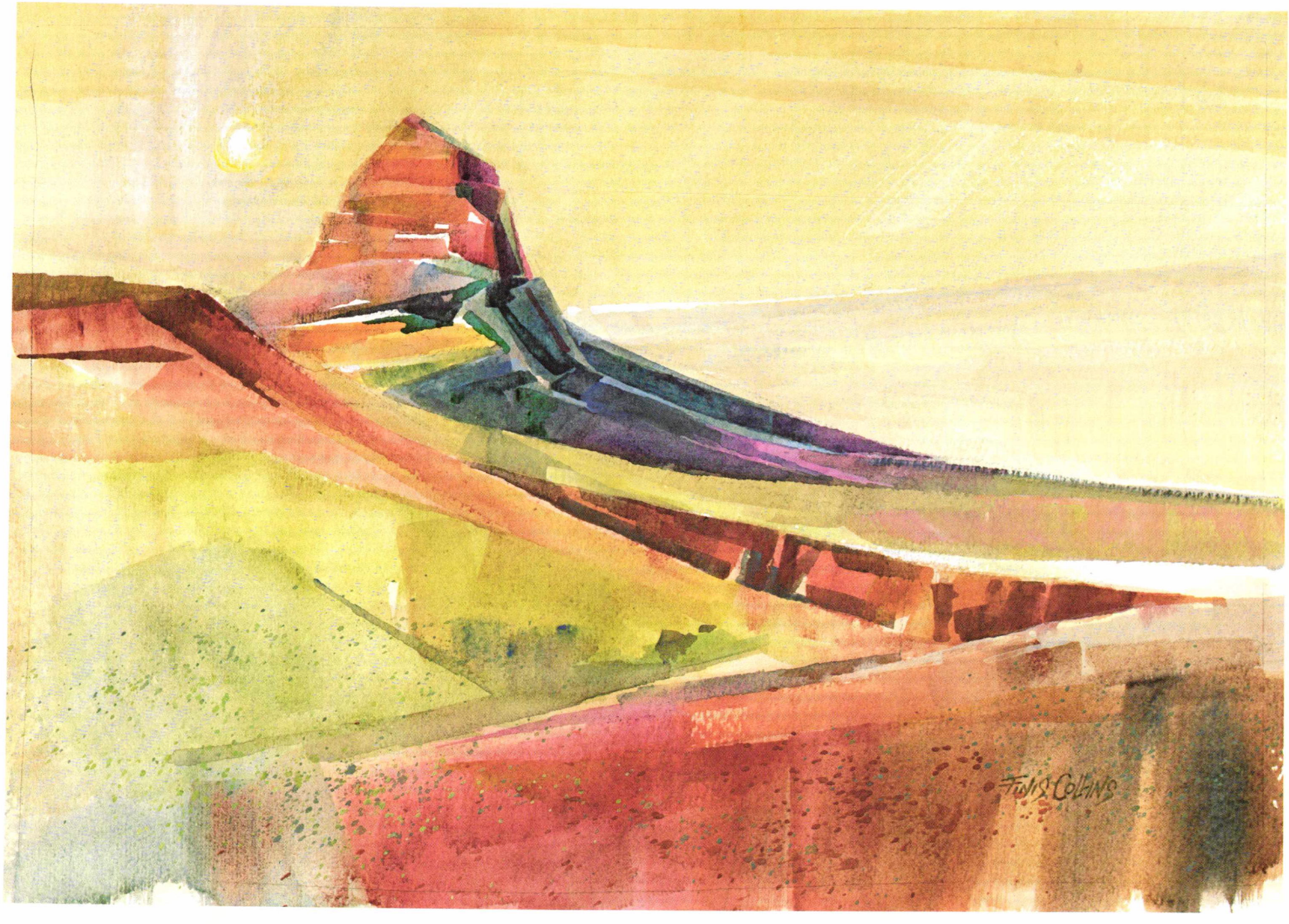
FRANK GERVASI

F. Gervasi

Land You Learn to Love

About halfway between Alpine and Big Bend you'll find the "Land You Learn to Love." In this small painting, I tried to express the dynamic strength of unyielding stone against the hot West Texas sky. And below, the red and green earth is being pushed this way and that. Always moving. Ever changing. I also want you to fall in love (as I did) with this wild, untamed land. Some say it's the "Land That God Forgot." But stand a moment—very still—and you will feel his presence.

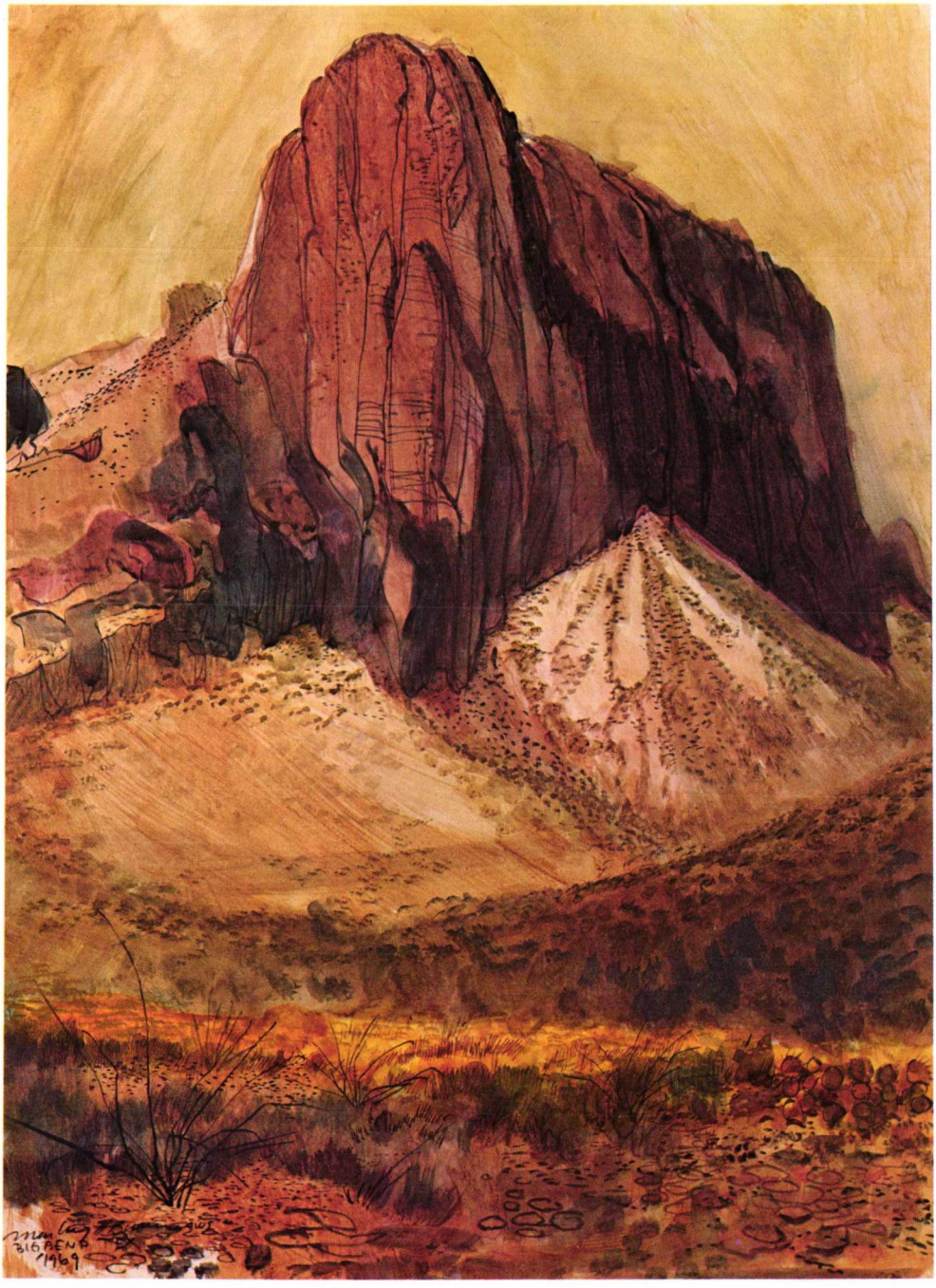
FINIS F. COLLINS


FLOYD COLLINS

Persimmon Gap—Big Bend

This is Persimmon Gap at the Alpine entrance to the national park, as you arrive through the Chisos Mountains. This whole area of Big Bend looks as though a giant upheaval had turned the mountains upside-down.

MARBURY HILL BROWN


BIG BEND
1969

Raven

In this painting I have tried to give a feeling of the vastness of West Texas and the bright light, due to reflections of so much white rock. The raven, to me, symbolizes loneness, one bird in this vast area.

OTIS DOZIER

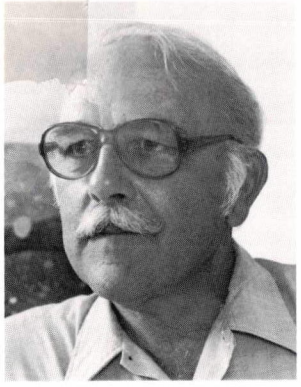
Otis Dozier '70

Terlingua Graveyard

In the 1930s, Terlingua, one of the few places of habitation in the Big Bend area, was little more than a store and some adobe houses scattered at random, with a small graveyard not far away. But this *camposanto* had character and color and was an inviting sight to paint, with its bright wreaths made from colored tin and bottle caps.

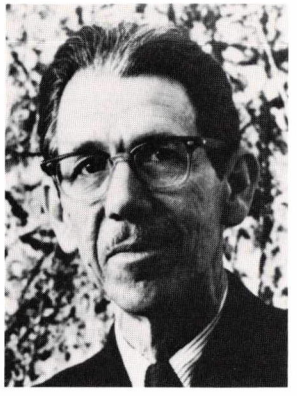
JERRY BYWATERS

About the Artists

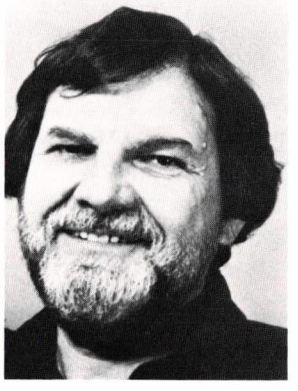


Al Brouillette has conducted painting workshops, presented slide-lecture demonstrations, and juried state and national exhibitions throughout the country. His works have received special recognition from the National Academy, American Watercolor Society, and Allied Artists of America and have been published in four books. A member of American Watercolor Society, Allied Artists of America, and National Watercolor Society, he is also listed in Who's Who in the South-Southwest and Who's Who in American Art. His studio is in Arlington, Texas.

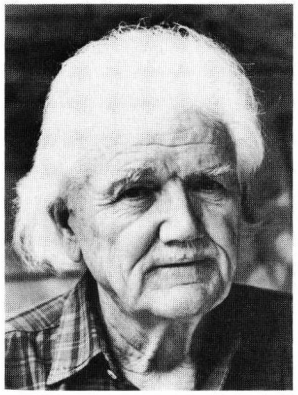
Marbury Hill Brown studied fine art at the Kansas City Art Institute. He is a member and prize-winner of the American Watercolor Society and the Society of Illustrators in New York. He has taught at the School of Visual Arts, New York; the Pratt Institute, New York; and the Ringling School of Art, Sarasota, Florida. His work is represented in many collections, including the Dallas Museum of Fine Arts, the Houston Museum of Fine Art, and the Charles and Emma Frye Museum in Seattle. He is currently chairman of the Art Department and professor of art, Queens College, North Carolina.



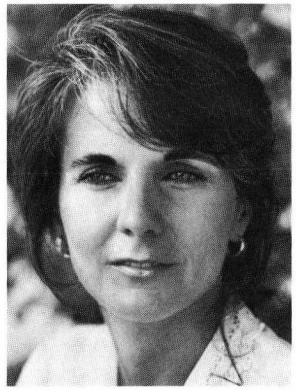
Jerry Bywaters, born in Paris, Texas, received the A.B. degree from Southern Methodist University. After studying painting at the Art Students League in New York, he began a forty-one-year teaching career at SMU. From 1942 to 1963 he was director of the Dallas Museum of Fine Arts, then served as chairman of the Division of Fine Arts and director of the Pollock and University galleries at SMU's Meadows School of the Arts. Now professor emeritus of art at SMU, he is working on a wide-ranging research collection on American arts, with special emphasis on the Southwest, for the proposed Fine Arts Library.



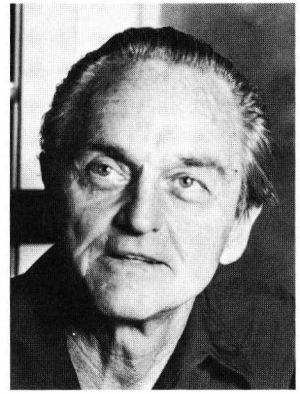
Finis F. Collins, San Antonio, has exhibited in many museums and has been honored with shows by prominent galleries. His paintings and prints are in private collections throughout the United States. He is one of the founding members of the Watercolor Gang, former director of San Antonio School of Art, and past president of the Artist and Designers Society. For many years he has instructed art at Trinity University, the Jewish Community Center of San Antonio, and the San Antonio Art Institute.



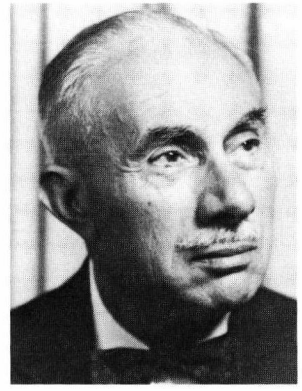
Otis Dozier studied art with Vivian Aunspaugh in Dallas and with Boardman Robinson at the Colorado Springs Fine Arts Center, where he remained as assistant instructor in life drawing for six years. He has taught life drawing at Southern Methodist University and from 1945 until 1970 taught painting and drawing at the Dallas Museum of Fine Arts School. His work is represented in the Metropolitan Museum of Art, the Whitney Museum of American Art, five major Texas museums, and many other private and public collections. It has won numerous awards and has been shown in Texas exhibitions regularly since 1930 and in other regional and national exhibitions. His studio is in Dallas.



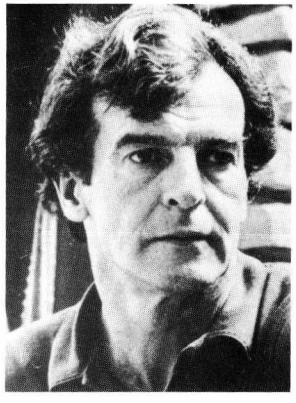
Heather Edwards spent her childhood in Uvalde, Texas, and completed her studies with Carl Embrey ten years ago. Her works, which have appeared in numerous exhibitions and have been represented in major galleries in Houston, Austin, San Antonio, and Washington, D.C., are included in public and private collections in America, Great Britain, and Thailand. Among other honors, she has received awards from the Texas Fine Arts Association National Exhibition and the San Antonio Art League Annual Exhibition. She currently lives in San Antonio and is preparing for both group and one-person shows.



Michael Frary received the B.Arch. and the M.F.A. in painting from the University of Southern California and did further study in Paris. He is author of *Impressions of the Big Thicket* and *Impressions of the Texas Panhandle* and a contributor to *The Texas Gulf Coast* and *The Texas Hill Country*. He has won more than 150 awards and prizes, and his paintings have appeared in more than 200 one-man shows. His work has received special recognition by the National Gallery of Art and is represented in the National Collection of the Smithsonian Institution. He is professor of art at the University of Texas at Austin.

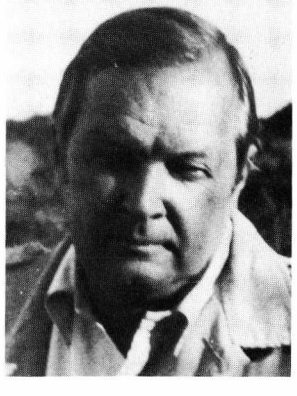


Frank Gervasi studied at the Art Students League of New York and with such prominent artists as Frank V. DuMond, George Bridgman, and George Luks. He has won major awards for both his oil paintings and his watercolors. He is a member of the National Academy of Design, the American Watercolor Society, Allied Artists of America, Audubon Artists, and a number of other professional societies, and his works have been widely shown in their exhibitions and in many one-man shows. His studio is in Marfa, Texas.

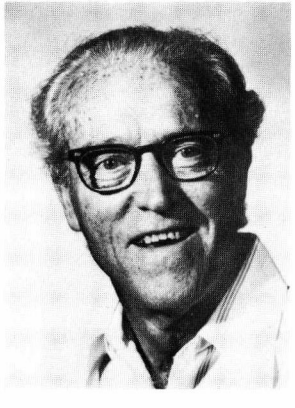


John Guerin studied at the American Academy of Art, Chicago; Art Students League, New York; Colorado Springs Fine Arts Center; and Escuela de Bellas Artes, Mexico. His works are held in many permanent collections, including several major Texas museums, and have been exhibited at the Metropolitan Museum of Art, the Corcoran Gallery of Art, the Art Institute of Chicago, and the Whitney Museum of Fine Arts, among others. A member elect of the National Academy of Design, he is professor emeritus of art at the University of Texas at Austin.

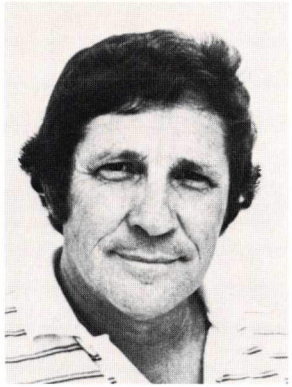
DeForrest Judd studied art at the Cleveland Institute of Art and the Colorado Springs Fine Arts Center. His highly awarded works have been represented in exhibitions of the Metropolitan Museum of Art, the Denver Art Museum, the Cleveland Museum of Art, and the Texas Fine Arts Association. They have also appeared in many one-man shows and are included in many permanent collections. He has taught at the Dallas Museum of Fine Art and in a number of summer workshops and is professor emeritus of art at Southern Methodist University.



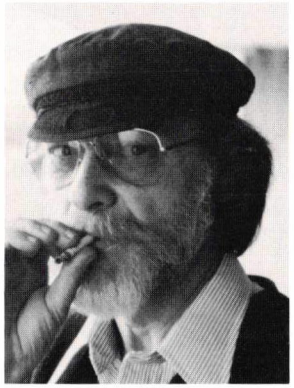
William Hoey received the M.F.A. from the University of Texas at Austin. Exhibitions of his work have appeared in major museums in Houston, Dallas, and Santa Fe. He has received purchase awards from the Texas Fine Arts Association and the Texas Watercolor Society, among others. Having previously served as dean of the Houston Museum of Fine Arts Alfred Glassell School of Art, he presently teaches at the University of Texas at Austin.



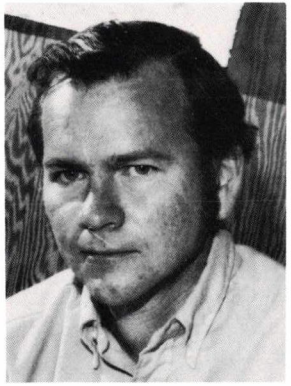
William Lester, born in Graham, studied and worked in Dallas until moving to Austin. One-man exhibitions of his work have appeared in New York, Mexico City, Guadalajara, and major cities in Texas. His work is represented in several Texas museums as well as the Metropolitan Museum of Art, the American Academy of Arts and Letters, and the Pennsylvania Academy of Fine Arts. He taught as guest professor at Sul Ross College in Alpine during the summers of 1949 and 1950. He is professor emeritus of art at the University of Texas at Austin.



Ivan McDougal was born in Lometa, Texas, and studied art at Trinity University and the American Academy of Art in Chicago. He has exhibited in many major regional and national shows and has received numerous awards. In 1978 he was artist of the year of the San Antonio Art League. He is represented in the permanent collection of the McNay Art Museum, San Antonio. He teaches watercolor painting at the Jewish Community Center in San Antonio and conducts occasional watercolor workshops.



Ancel E. Nunn, a native of Seymour, Texas, has received a number of awards, including the Texas Arts Alliance award and the Chicago '76 Certificate of Excellence. His work has been widely exhibited and has appeared in numerous publications. It has been featured in two films produced for television, one for the Public Broadcasting System by the Institute of Texan Cultures. His paintings are represented in many Texas museums and have been widely exhibited. His studio is in Palestine, Texas.



Clay McGaughy is a San Antonio artist who received his art degree from the University of Texas. His work is shown in galleries throughout the nation, and limited-edition prints of twenty-five of his paintings have been published. He is a member of several art societies and teaches a course in watercolor at the Hill Country Arts Foundation. He has been featured in *Southwest Art* and has done covers and illustrations for other magazines.

Stephen Rascoe was born in Uvalde and grew up in Corpus Christi. He was trained at the University of Texas at Austin and the Art Institute of Chicago. His paintings are included in many museum and corporate collections. While he has traveled extensively in Mexico and Europe, he is partial to the aerial landscapes he remembers from flying over many of the canyons and mountains of the American West. He teaches at the University of Texas at Arlington.

Everett Spruce studied with Olin Travis and Thomas Snell. He has held twenty-eight one-man shows, five in New York. His work is in the collection of the Metropolitan Museum of Art; Whitney Museum of American Art; Museum of Modern Art; Museu de Arte Moderna, Rio de Janeiro; and five Texas museums. He was awarded a Ford Foundation grant in 1959, and his work was the subject of volume I of the Blaffer Series of Southwestern Art. He is professor emeritus of art, University of Texas at Austin.

E. Gordon West received his B.S. degree from the University of Louisville and has studied at the Chicago Art Institute. His work has received numerous awards, including the O. George Pinca award in the Texas Watercolor Exhibition. He is listed in *Who's Who in American Art* and contributed to *The Texas Hill Country*. He is represented by Odyssey Galleries and the Sol del Rio Gallery in San Antonio and the Wooden Star in Houston.